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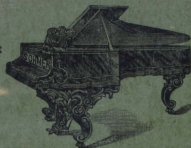
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The present season of the Choral Symphony promises to be a great success, both financially and in an artistic way.

The committee is encouraged by the present outlook of subscriptions, to lay out a program which will comprise the bringing to the city, regardless of expense, artists of world-wide reputation. While the program is not yet complete, it can be said that two choral concerts, three symphony concerts and one miscellaneous artist concert will be given at the Odeon. The first concert will be in November, and will include the famous cellist, Mr. Gerardy. For the last concert, Sir Edgar Elgar's famous oratorio, "The Dream of Gerontius," will be rendered. Mr. Davies, of London, and Miss

Muriel Foster, for whom the solo parts practically were written, have been secured for this concert. This performance will be a revelation to the music loving people of St. Louis, as the Chorus has been entirely re-organized and every voice on the active list has been tried. New members of a like quality are being added, so that the Chorus will be composed only of trained singers.

HENRY W. SAVAGE this year is preparing for the most important season in the history of his English grand opera company. His "Parsifal" company that gave Wagner's masterpiece last year has been combined with the English Grand Opera Company that enjoyed enormous success on a transcontinental tour, giving him the most pretentious organization for presenting serious opera in English that he has ever brought together. His corps of principals will include the best singing artists on the American stage, while the chorus and instrumental forces will be largely augmented. An orchestra

of forty symphony musicians will be an added feature, and these will be under the musical direction of the Chevalier N. B. Emanuel and Elliott Schenck.

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The tenth season of the organization will open with a week in Newark, and a brief New England tour of two weeks before the annual engagement in Boston for two weeks at the Tremont. The company will then visit Montreal and Toronto, its itinerary including a second tour of the South and Western States as far as the Pacific coast.

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THE POWER OF SOUND.

The suggestion of objects and events, the awakening in the mind of definite concrete images, may take place two ways. First, the actual sounds and motion of the music may perceptibly resemble actual sounds and motions of other things. If we look down any list of titles of musical pieces, says Edmund Gurney, we are certain to find examples of this. Brooks, cascades, storms, bells, hammers, rides, gondolas, sources of sound, and moving things of all sorts are laid under contribution; while such titles as *Restless Nights* have a more remote but real connection with concrete images of movement. This kind of direct resemblance, aided greatly, of course, by actual association, has a place in dances and marches. And amid the variety of scenes and objects which these words might suggest the mind may be easily led more or less to define the image either by the pervading character of the music or by certain special points in it. Thus, of two dance pieces, one might be appropriated to nymphs, and another by giants, by flowing grace in the one case, and by more emphatic phrases and, perhaps, bass effects, like heavy steps, in the other. And we can easily realize the quaintness of turn or the solemn advance which would indicate a marionette or a hero as the subject of a funeral march. Such features, again, as blending or as hurry and confusion of strains easily suggest external analogies. It is obvious that such resemblances as these may present all varieties of closeness and remoteness, of reality and fancifulness. The fountain may truly suggest itself in the trickling passages of the music; the confusion of the carnival, though not thus self-evident, may be accepted as an image which, at any rate keeps easily parallel with the changing

mass of musical sounds, Purcell's indication of the fall of Troy by a descending scale, on the other hand, is not less uninteresting as illustration than as music.

The second way in which images of external facts may be suggested by music is by general qualities. Here, again, we might procure our examples from almost any list of musical titles; the sea, evening, moonlight, sunny landscape, any scene or season with which we associate a distinct emotional coloring, may find in music its faint reflection. These more general analogies are often combined with the more distinct resemblances, as is natural, if we consider that definable qualities in music are mainly connected with distinct features of motion. The same calm and steady musical flow, which might suggest a quiet succession of waves, has naturally an expression of tranquillity corresponding with the same idea.

These suggestions, however, remain in almost all cases extremely indefinite. This is sufficiently clear, when we have only some very general quality to fix our image by; but even the more special points of motion or sound leave almost always a very wide latitude of choice. Given the title, of course all who are the least interested in having an image at will have the same image; but, left to themselves, they might each select a different one. We will defer for a moment the disputed subject of what is known as program music, where the musical illustration which is attempted is of a much more elaborate kind, and where high æsthetic value is claimed for the perception of the correspondences. As regards the simpler suggestions which can be summed up in a title, there can be little dispute. They belong naturally rather to the slighter category of musical sketches and impromptus than to work of long labor and elaborate construction; and, however essential, they are at any rate convenient, inasmuch as the number of technical designations by which musical pieces can be distinguished is small, and persons who do not themselves perform the pieces cannot be expected to burden their memories with keys and *opus* numbers. The interest of the imagined resemblances even where strong enough to be worth taking into account, is not likely to be identified with the excellence of the work. The interest, for instance, which any one may derive from reading the remarks on Mendelssohn's visit to Italy, often found in programs, as an introduction to his *Italian* symphony, is the in-

terest, not of musical interpretation, but of personal sympathy with the happy composer of the happy music. At the same time the confusion of the essential and the accidental is so apt to creep in; and to pave the way to further fallacies, that even on these outskirts of expression the independent impressiveness of music is worth defending. The very ease with which music lends itself to subjective association makes it the more necessary to notice how entirely subjective the association usually is. And when a composer, lovingly or humorously connects some musical product with the outward occurrence or the inward vision which, acting through hidden channels, may have stimulated his fancy, he sometimes innocently gives a handle to a misconception he would often be the first to disown. For instance, Schumann tells how a composer had been haunted, while writing, by the image of a butterfly floating down a brook on a leaf, with the result that his composition was characterized by a kindred simplicity and tenderness. Very likely it was; but Schumann would not have denied that, in the range of music, hundreds of equally simple and tender compositions might be found, written by writers who, as it happens, had *not* any such particular vision floating before their eyes, and, in conceding this, he would concede all for which I am contending.

Similar remarks apply to titles and pieces of suggestion of a less concrete kind. Schumann's own works present many titles, drawn both from visible realities and from more abstract conceptions, which are considered most happily characteristic, but which were actually thought of after the composition of the respective pieces. And his written criticisms are specially emphatic in respect of this very point. His imagination, indeed, suggested as humorous and interesting flashes of allowable subjective interpretation as can be anywhere found; and one is specially tolerant of such fancies when they come from a master; when wine is of fine flavor, one does not quarrel with the froth. But, while his images run riot in most graceful fashion, we feel that he is always estimating them at their true value; and he often puts in a word to warn us against mistaking the dream for the reality, the dim mirror of metaphor for the veritable region, "which," as he says, "we have never explored, and consequently can have no recollection of."

As regards ideas unconnected with concrete images and events, it might be at once sur-

mised that the only ones music might be thought capable of expressing or suggesting must belong in some way to definite qualities of the music and its emotional expression. For example, that while the idea of fervor and insistence, which is a distinct mode of feeling associated with motion and gesture, is expressible in music by emphatic reiteration, there is no similar way of expressing an idea so withdrawn in the abstract intellectual region as perseverance. I believe that such is the case, and that any analogies attempted outside this emotional class of ideas are of the most barren kind. A single example of an attempt of this kind will suffice. Professor Macfarren, in his critique of Brahms' "Requiem," says that in a pedal bass, continued with beautiful musical effect for a long period, we must conceive the composer to have "set down his thought of the Divine permanence." Such a

rapprochement seems exactly as mechanical as that of the fall of Troy and the descending scale, noticed above. The perception of something going on for a considerable time neither makes us feel permanent, as, *e. g.*, triumphant music makes us feel triumphant, nor wakens any feeling which corresponds with it in the way that, *e. g.*, the feeling of amusement corresponds with the perception of caprice or pursuit. The connection of the abstract quality of the musical feature with the Divine or any other permanence must be a totally irrelevant and deliberate mental act; and Brahms here as much or as little expresses his "thought" of anything beyond his splendid musical effect as we should express our "thought" of the bottomless pit by playing a shake on the lowest notes of the piano.

RAOUL PUGNO, the French pianist, is to open his third American tour with the Phila-

delphia Orchestra on November 10, in Philadelphia. He comes for a tour of fifty concerts under the management of Henry Wolfsohn, and will remain in this country until April.

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ALL KEYS EQUALLY EASY.

A teacher of much experience, in writing to young folks on "How to Practice," has the following to say about the scales and keys: "Before you can read music very well you must become so familiar with the formation of all the scales that it will make no difference to you which key you are playing in. This is a perfectly easy thing to attain if you only begin right. Half of our difficulties are imaginary ones. You have frequently heard people say that they can play only things written in an easy key; but they are quite mistaken in thinking one key easy and another hard. The reason they think so is because they are familiar only with the keys in which most of their music happens to be written. It is quite as easy for the fingers to play in C-sharp major with seven sharps, as in D with only two. In practicing the scales at first you must walk through them very properly and slowly, but after a while you may play them faster (run a little), and by and by you will have to make your fingers fairly fly over the keys as fast as possible without stumbling. The thumb is like a fifth-wheel; when you are not using it you had better carry it out of sight under your hand, and just drop it into place when you need it. Here is a good motto for you. Mendelssohn says: 'Progress is made by work done alone, and not by talking; and just as necessary as work is that wonderful thing—will-power. Say to yourself: 'Other people with no more brains than I possess understand music, and I will to.' It will help you through many hard places, and over spots where you feel like breaking down, to say, 'I will.'"

CHOPIN.

"Chopin's predilection for the fashionable *salon* society led him to neglect the society of artists. That he carried the *'odi profanum vulgus et arceo'* too far cannot for a moment be doubted," says F. Nieckson in his "Chopin." "For many of those who sought to have intercourse with him were men of no less nobility of sentiment and striving than himself. . . Musicians, with a few exceptions, Chopin seems always to have been careful to keep at a distance, at least after the first years of his arrival in Paris. This is regrettable, especially in the case of the young men who looked up to him with veneration and enthusiasm, and whose feelings were cruelly hurt by the polite but unsympathetic reception he gave them.

"I venture to make the sweeping assertion that Chopin had among his non-Polish friends none who could be called intimate in the fullest sense of the word. . . Of all his connection with non-Poles there seems to be only one which really deserves the name of friendship, and that is his connection with Franchomme. Even here, however, he gave much

less than he received. Indeed, we may say—speaking generally, and not only with a view to Franchomme—that Chopin was more loved than loving. But he knew well how to conceal his deficiencies in this respect under the blandness of his manners and the coaxing affectionateness of his language. There is something really tragic, and comic, too, in the fact that every friend of Chopin's thought that, he had more of the composer's love and confidence than any other friend. . . Of Chopin's procedures in friendship much may be learned from his letters; in them is to be seen something of his insinuating, cajoling ways, and of his habit of speaking not only ungenerously and unlovingly, but even unjustly, of other persons with whom he was apparently on cordial terms. In fact, it is only too clear that Chopin spoke differently before the faces and behind the backs of people. . . Taking a general view of the letters written by him during the last twelve years of his life, one is struck by the absence of generous judgments and the extreme rareness of sympathetic sentiments concerning third persons. As this was not the case in his earlier letters, ill-health and disappointments suggest themselves naturally as causes of these faults of character and temper. To these principal causes have, however, to be added his nationality, his originally delicate constitution, and his cultivation of *salon* manners and tastes. His extreme sensitiveness, fastidiousness, and irritability may be

easily understood to derive from one or the other of these conditions."

PROBABLY the first of the "European invasion" of musicians for the coming season will be Harold Bauer, the pianist. He comes in September for the Worcester festival, after which he proceeds direct to the Pacific coast where the real work of his fourth American tour will begin.

His manager, Loudon G. Charlton, has mapped out a tour of seventy concerts which will keep Bauer busy enough to suit even him, indefatigable as he is. The tour embraces the entire country and Canada, and is his second trans-continental tour. A pianist who can visit America four times in six years and each time with increasing success must indeed be an idol among the musical elect. Such a one is Harold Bauer.

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CHARLES KUNKEL.

Moderato. ♩ = 92.

f

p

cresc.

Volante. (flying.)

f

pp

f

una corda. (with soft pedal.)

Tre corde.
(release soft pedal.)

THEME.

Môderato. ♩ - 92.

una corda.

Tre corde.

Var. I.

Moderato ♩ - 92. Marcato la Melodia. (The melody well marked.)

First system of musical notation, measures 1-4. The treble staff features a complex melodic line with many beamed sixteenth and thirty-second notes, including triplets and slurs. The bass staff provides a harmonic accompaniment with chords and single notes. Measure numbers 1, 2, 3, and 4 are indicated below the bass staff.

Second system of musical notation, measures 5-8. The treble staff continues the intricate melodic pattern. The bass staff accompaniment includes chords and moving lines. Measure numbers 5, 6, 7, and 8 are indicated below the bass staff.

Third system of musical notation, measures 9-12. The treble staff shows a continuation of the fast melodic passage. The bass staff accompaniment features a more active line with eighth and sixteenth notes. Measure numbers 9, 10, 11, and 12 are indicated below the bass staff.

Fourth system of musical notation, measures 13-16. The treble staff has a more rhythmic, chordal texture. The bass staff accompaniment consists of chords and single notes. Measure numbers 13, 14, 15, and 16 are indicated below the bass staff.

Fifth system of musical notation, measures 17-20. The treble staff continues with a rhythmic, chordal texture. The bass staff accompaniment includes chords and moving lines. Measure numbers 17, 18, 19, and 20 are indicated below the bass staff.

p *f* *p* *f* *p* *f*

2313

Volante.

Tre corde.

p *f* *p* *f* *p* *f*

2313

Volante.

Tre corde.

Andante. ♩ = 66.

Marcato la Melodia. (The melody well marked.)

Var. II.

p *f* *p* *f* *p* *f*

2313

Volante.

Tre corde.

p *f* *p* *f* *p* *f*

2313

Volante.

Tre corde.

f
2913

Volante.

R. H.

una corda.

f
2913

Volante.

Parlando. (In a declamatory manner)

Con anima.

rit.

mf

Tre corde.

Una corda.

pp

pp

ad lib.

pp

FINALE.

Allegretto. ♩ - 100.

The musical score is written for piano and strings. It consists of five systems of music. The piano part is in the upper staff, and the string part is in the lower staff. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The tempo is marked 'Allegretto' with a quarter note equal to 100 beats per minute. The score includes various dynamics such as *mf* (mezzo-forte) and *f* (forte), and articulations like *ten.* (tenuto) and *sf* (sforzando). The string part is marked 'Tre corde' (three strings). The piano part features complex rhythmic patterns, including triplets and sixteenth notes. The string part provides a steady accompaniment with eighth and sixteenth notes. The score concludes with a final cadence in the piano part.

mf *ten.* *ten.* *ten.* *Tre corde.*

f

Alla Banjo. (*Like a Banjo.*) *Listesso tempo* (same as the previous tune.)

Giocoso. Ben misurato. (*The time well measured*)

f *p* *ten.*

f *p* *ten.*

f *p* *ten.*

f *p* *ten.*

f *p* *ten.*

The musical score is written for piano and consists of five systems of staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first system begins with a forte (*f*) dynamic and a piano (*p*) dynamic marking, with a crescendo hairpin. The second and third systems feature trills and slurs. The fourth system includes a *ten.* (tension) marking and a *Red.* (redaction) marking. The fifth system concludes with a *Red.* marking and a final chord. The notation is in a key signature of two flats and a 4/4 time signature.

f *p*

ten. *Red.*

Red.

Tempo I.

Una corda.

pp

ten.

ten.

ten.

Tre corde.

mf

rit.

Con anima.

First system of musical notation. Treble and bass staves. Treble staff has a 2/4 time signature and a key signature of three flats. It begins with a rest followed by a series of chords. Bass staff has a 2/4 time signature and a key signature of three flats. It begins with a series of chords. A dynamic marking *f* is present in the treble staff.

Second system of musical notation. Treble and bass staves. Treble staff has a 2/4 time signature and a key signature of three flats. It begins with a series of chords. Bass staff has a 2/4 time signature and a key signature of three flats. It begins with a series of chords. A dynamic marking *f* is present in the treble staff.

Third system of musical notation. Treble and bass staves. Treble staff has a 2/4 time signature and a key signature of three flats. It begins with a series of chords. Bass staff has a 2/4 time signature and a key signature of three flats. It begins with a series of chords. A dynamic marking *f* is present in the treble staff.

Fourth system of musical notation. Treble and bass staves. Treble staff has a 2/4 time signature and a key signature of three flats. It begins with a series of chords. Bass staff has a 2/4 time signature and a key signature of three flats. It begins with a series of chords. A dynamic marking *ff* is present in the treble staff. A tempo marking *accel.* is present above the treble staff.

Fifth system of musical notation. Treble and bass staves. Treble staff has a 2/4 time signature and a key signature of three flats. It begins with a series of chords. Bass staff has a 2/4 time signature and a key signature of three flats. It begins with a series of chords. A dynamic marking *ff* is present in the treble staff. A tempo marking *Grandioso.* is present above the treble staff.

SEXTETTE.

From Donizetti's
LUCIA DI LAMMERMOOR.

CHARLES KUNKEL.

PRELUDIO.

Capriccio. ♩ - 92.

The musical score is written for piano and consists of four systems. The first system begins with a treble staff and a bass staff. The treble staff has a melody with slurs and fingerings (1, 2, 3, 4, 5). The bass staff has a more complex accompaniment with many beamed sixteenth notes and slurs. Dynamics include *mf* and *f*. The second system continues the piece, marked *a tempo*. It features a *f* dynamic and a *dim.* (diminuendo) section. The third system is marked *ad lib.* and *mf recitative*. It shows a more melodic line in the treble staff with slurs and fingerings. The fourth system concludes the piece with a *p rit.* (piano ritardando) marking. The score includes various musical notations such as slurs, accents, and fingerings throughout.

1805 - 10

Edition Kunkel.

Copyright MDCD by Kunkel Brothers.

Entered Stationer's Hall.

SEXTETTE.

Moderato. ♩ - 100.

Edgar and Henry.

cantabile.

cresc. *cresc.* *f* *cresc.* *f* *cresc.* *rit.* *ad lib.* *ritard.*

Lucia, Edgar, Henry and Bide-The-Bent.

Dolcissimo.
a tempo

pp with soft pedal. *f* *h.* *release soft pedal.* *f* *cresc.* *f* *cresc.* *rit.* *rit.* *ff* *largando.* *f*

Cadenza.

Volante.

molto cresc.

dim.

l.h.

ritard.

8 Lucia, Alice, Edgar, Arthur, Henry, Bide The Bent and Chorus.

Cantabile

p il canto marcato ed espressivo.

1805 - 10

Edition Kunkel.

The page contains six systems of musical notation for piano, each consisting of a treble and bass staff. The notation is highly detailed with numerous fingerings (numbers 1-5) and dynamic markings.

System 1: *f* molto cresc. *sf* *f* *f*. Includes a *Tea.* marking at the bottom.

System 2: *cresc.* *sf* *f* *cresc.* *sf*. Includes a *Tea.* marking at the bottom.

System 3: *ff*. Includes a *Tea.* marking at the bottom.

System 4: *ff* *rit.*. Includes a *Tea.* marking at the bottom.

System 5: *f*. Includes a *Tea.* marking at the bottom.

System 6: *f*. Includes a *Tea.* marking at the bottom.

Additional markings include *a tempo.* and *8* with dashed lines indicating specific measures.

Edition Kunkel.

1805 - 10

Musical score for piano, featuring six systems of staves. The notation includes complex rhythmic patterns, including triplets and sixteenth notes. The score is marked with dynamics such as *ff* (fortissimo) and *f* (forte), and tempo markings like *a tempo* and *molto rit.* (molto ritardando). The page is numbered 19 at the top and 1805 - 10 at the bottom.

1805 - 10

Edition Kunkel.

or thus.

I. *molto accelerando.*

II. *rapido*

I. *molto cresc.* *ritard.*

II. *molto cresc.*

a tempo.

I.

II. *ff* *rit.* *ff*

a tempo.

Pomposo.

1805-10

VALSE CAPRICE.

To my friend Charles Kunkel.

RENÉ L. BECKER.

Notes marked with an arrow(→) must be struck from the wrist.

Vivace. (Lively.)

The first system of the musical score is in 3/4 time, key of D major (two sharps). It begins with a treble clef and a bass clef. The treble staff contains a melodic line with eighth and sixteenth notes, marked with fingerings (1-5) and a 'rit.' (ritardando) marking at the end. The bass staff contains a supporting line with eighth notes, marked with fingerings (5-3-1-3) and (4-2). The dynamic marking 'mf' (mezzo-forte) is placed above the first measure of the bass staff.

Tempo rubato. (Unhampered by strict time.)
a tempo.

The second system continues the piece. The treble staff features a melodic line with eighth notes and some slurs. The bass staff has a more complex accompaniment with chords and eighth notes, some marked with arrows (→) indicating they should be struck from the wrist. There are also small star-like symbols below some bass notes.

The third system concludes the piece. It features similar melodic and accompaniment patterns to the previous systems, with a 'rit.' marking in the treble staff towards the end. Arrows (→) and star-like symbols are used in the bass staff to indicate specific performance techniques.

1951 - 6

Edition Kunkel.

Copyright MDCCCCV by Kunkel Brothers.

Entered Stationer's Hall.

animato.

Poco marcato la melodia. (The melody well marked.)

First system of musical notation, measures 1-4. The melody is marked with accents and slurs. The piano part has chords marked with 'p' and 'f'.

Players preferring not to cross the hands may play the melody given in small notes with the left hand and the chords with the right hand.

Second system of musical notation, measures 5-8. The melody is marked with accents and slurs. The piano part has chords marked with 'p' and 'f'.

Third system of musical notation, measures 9-12. The melody is marked with accents and slurs. The piano part has chords marked with 'p' and 'f'. The final measure is marked "Rit. (Slacken the time)".

Tempo I.

a tempo. (resume the first time.)

Meno mosso. (Less animated.)

a tempo.

ad lib. (at pleasure.)

First system of musical notation. Treble and bass staves. Treble staff has notes with fingerings 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12. Bass staff has notes with fingerings 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12. Tempo marking *rit. molto.* is above the treble staff. Performance markings include asterisks and wavy lines.

Second system of musical notation. Treble and bass staves. Treble staff has notes with fingerings 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12. Bass staff has notes with fingerings 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12. Tempo marking *a tempo.* is above the treble staff. Performance markings include asterisks and wavy lines.

Third system of musical notation. Treble and bass staves. Treble staff has notes with fingerings 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12. Bass staff has notes with fingerings 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12. Tempo marking *rit.* is above the treble staff. Performance markings include asterisks and wavy lines.

Fourth system of musical notation. Treble and bass staves. Treble staff has notes with fingerings 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12. Bass staff has notes with fingerings 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12. Tempo marking *a tempo.* is above the treble staff. Performance markings include asterisks and wavy lines.

Fifth system of musical notation. Treble and bass staves. Treble staff has notes with fingerings 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12. Bass staff has notes with fingerings 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12. Tempo marking *ad lib.* is above the treble staff. Performance markings include asterisks and wavy lines.

a tempo.

A musical score for a piano piece titled "The Rose Tree". The score is written for a grand piano, with a treble and bass staff. The key signature is one sharp (F#), and the time signature is 3/4. The music is in a single system, spanning four measures. The melody is in the treble staff, and the accompaniment is in the bass staff. The melody consists of eighth and sixteenth notes, with some rests. The accompaniment features a steady eighth-note pattern in the left hand, with some chords and single notes in the right hand. The piece ends with a double bar line and a repeat sign. The title "The Rose Tree" is written in a decorative font at the bottom of the page.

a tempo.

animato.
poco marcato.

poco marcato.

The musical score is written for three staves: Treble, Middle, and Bass. The key signature is one sharp (F#) and the time signature is 3/4. The Treble staff contains a melody with eighth and sixteenth notes, including triplets and slurs. The Middle staff features a bass line with chords and single notes, marked with 'f' (forte) and 'p' (piano) dynamics, and includes a 'poco marcato.' instruction. The Bass staff provides a rhythmic accompaniment with eighth and sixteenth notes, also featuring triplets and slurs.

The musical score for 'The Rose Tree' is presented in three systems. The first system contains the first two measures, the second system contains measures three and four, and the third system contains measures five and six. The notation includes a treble and bass staff for piano accompaniment and a single melodic staff for the voice. Fingerings and breath marks are indicated throughout the score.

The musical score is written for piano and consists of five systems of staves. The key signature is one sharp (F#) and the time signature is 3/4. The notation includes various musical elements such as notes, rests, and dynamic markings.

The first system features a treble and bass staff with a grand staff. The treble staff has a melodic line with slurs and fingerings (1, 2, 3, 4, 5). The bass staff has a rhythmic accompaniment. The system is marked with "accel." and "cresc.".

The second system continues the melodic and rhythmic development. It is marked with "Con fuoco. (With fire and dash.)" and "f".

The third system features a treble and bass staff with a grand staff. The treble staff has a melodic line with slurs and fingerings (1, 2, 3, 4, 5). The bass staff has a rhythmic accompaniment. The system is marked with "f" and "8".

The fourth system continues the melodic and rhythmic development. It is marked with "ff molto cresc. accel." and "(a great increase in strength.)".

The fifth system features a treble and bass staff with a grand staff. The treble staff has a melodic line with slurs and fingerings (1, 2, 3, 4, 5). The bass staff has a rhythmic accompaniment. The system is marked with "L. H. (and speed.)", "ff", and "8".

PEGASUS.

GALOP DE CONCERT.

Secondo.

ARMIN SCHOTTE.

Andante con moto. ♩ - 100.

The first system of the musical score for 'The Song of the Lark' is shown. It consists of two staves. The upper staff is in G major (one sharp) and 6/8 time, featuring a melody with eighth-note patterns. The lower staff is in G major and 6/8 time, featuring a bass line with eighth-note patterns. The tempo is marked 'Allegretto' and the dynamics are 'p' (piano) and 'legato'. The system is numbered 1 and 2.

Musical score for "The Rose Tree" in G major, 2/4 time. The score is for piano and includes a vocal line and a piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of one sharp (F#). The piano accompaniment is written in two staves with a grand staff (treble and bass clefs) and a key signature of one sharp (F#). The tempo is marked "Allegretto". The score consists of 12 measures. The first measure is a whole note chord (G4, B4, D5). The second measure is a whole note chord (G4, B4, D5). The third measure is a whole note chord (G4, B4, D5). The fourth measure is a whole note chord (G4, B4, D5). The fifth measure is a whole note chord (G4, B4, D5). The sixth measure is a whole note chord (G4, B4, D5). The seventh measure is a whole note chord (G4, B4, D5). The eighth measure is a whole note chord (G4, B4, D5). The ninth measure is a whole note chord (G4, B4, D5). The tenth measure is a whole note chord (G4, B4, D5). The eleventh measure is a whole note chord (G4, B4, D5). The twelfth measure is a whole note chord (G4, B4, D5). The score ends with a double bar line.

Musical score for "The Merry Widow" (Act II, Scene 1). The score is in 3/4 time, key of B-flat major, and includes a piano introduction and a waltz section. The piano introduction is marked "PIL." and the waltz is marked "PIL." and "PIL."

Musical score for "The Rose Tree" in G major, 2/4 time. The score is for a piano and voice. The piano part features a melody in the right hand and a bass line in the left hand. The voice part is a single line. The score includes a key signature of one sharp (F#) and a time signature of 2/4. The tempo is marked "Allegretto". The score is divided into two systems. The first system contains measures 1 through 4. The second system contains measures 5 through 8. The score ends with a double bar line and a repeat sign.

PEGASUS.

GALOP DE CONCERT.

Primo.

ARMIN SCHOTTE.

Andante con moto. $\text{♩} = 100$.

p legato.

mf

rit.

a tempo.

rit.

Secondo.

Tempo di Galop. $\text{♩} = 92$.

p

ff

ff

ff

mf

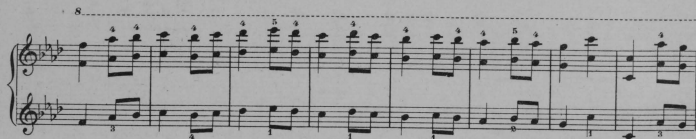
cresc.

f

p

Tempo di Galop. ♩ - 92.

Primo.



Secondo.

1

ff

ff

p

TRIO.

cantabile.

p

f

1. 2.

Primo.

8.

mark well the left hand.

8.

cresc.

8.

ff

1.

p

TRIO.

8.

p

8.

p

Secondo.

This musical score is for a piece titled "Secondo". It is written for piano and consists of six systems of music, each with a treble and bass staff. The key signature is B-flat major (two flats). The first system includes a double bar line with a repeat sign and a fermata. The second system features first and second endings, marked "1." and "2.". The third system contains a fermata. The fourth system includes a double bar line with a repeat sign and a fermata. The fifth system contains a double bar line with a repeat sign and a fermata. The sixth system contains a double bar line with a repeat sign and a fermata. The score is published by Edition Kunkel.

Primo.

The musical score is written for piano and violin. It consists of six systems, each with a piano staff on the left and a violin staff on the right. The key signature is B-flat major (two flats). The time signature is 2/4. The score includes various musical notations such as dynamics (f, ff), articulation (accents, slurs), and fingerings (numbers 1-5). The first system is marked with a '4' above the piano staff. The second system is marked with a '5' above the piano staff. The third system is marked with a '5' above the piano staff. The fourth system is marked with a '5' above the piano staff. The fifth system is marked with a '5' above the piano staff. The sixth system is marked with a '5' above the piano staff. The score ends with a double bar line and a repeat sign.

Secondo.

The musical score consists of six systems. The first four systems are in bass clef, and the fifth and sixth are in treble clef. The notation includes various musical symbols such as notes, rests, and dynamic markings like *ff* and *f*. There are also fingerings and articulation marks throughout the score.

Primo.

8.

8.

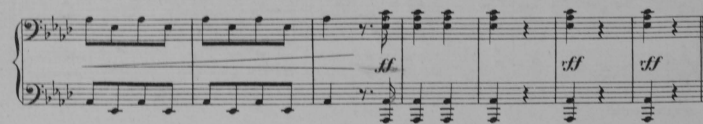
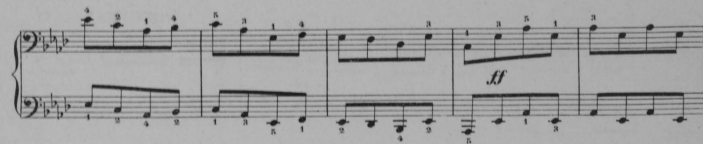
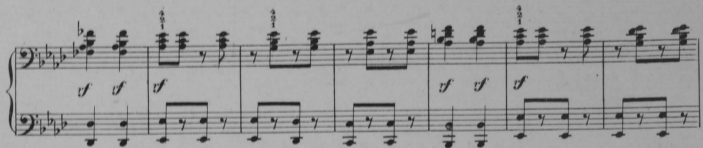
8.

8.

8.

8.

Secondo.



Primo.

8. *f* *f* *f* *f* *f* *f* *f*

8. *f* *f* *f* *f* *f* *f* *f*

8. *f*

8. *f* *f* *f* *f* *f* *f* *f*

8. *ff* *ff* *ff*

MY REGIMENT.

MARCH.

Notes marked with an (*u*) must be struck from the wrist.

Otto Anschütz.

Tempo di marcia. ♩ 132.

Secondo.

The musical score is written for piano and consists of five systems of music. The key signature has one sharp (F#), and the time signature is 2/4. The tempo is marked 'Tempo di marcia' with a tempo of 132. The piece is in the 'Secondo' (second) version. The score includes various dynamics such as *f* (forte), *sf* (sforzando), and *p* (piano). Pedal markings are indicated by 'Ped.' and a star symbol. The score also includes a 'cres.' (crescendo) section and ends with a repeat sign. The composer's name, Otto Anschütz, is printed at the top right.

MY REGIMENT.

MARCH.

Notes marked with an arrow (\swarrow) must be struck from the wrist.

Tempo di marcia ♩ - 132.

Primo.

Otto Anschütz.

The musical score is written for piano and tenor. It begins with a tempo marking of 'Tempo di marcia ♩ - 132' and a 'Primo' instruction. The score is composed of five systems of two staves each. The piano part (left staff) features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The tenor part (right staff) consists of a single melodic line. Dynamics such as *f* (forte), *sf* (sforzando), and *ten.* (tenuto) are used throughout. Pedaling instructions ('Ped.') with star symbols are placed below the piano staff. Articulation is indicated by arrows (\swarrow) pointing to specific notes. The score concludes with a 'cres.' (crescendo) marking and a final chord. The edition is by Kunkel, with the number 1258-8 at the bottom.

Secondo.

First system: *f* *mf* Ped. *

Second system: *f* *ff* Ped. * Ped. * 1. 2.

Trio.

Third system: *f* *p* Ped. *

Fourth system: Ped. *

Fifth system: *mf* Ped. *

Sixth system: Ped. *

Primo.

8. 1. 2.

mf

cres.

Ped. *

Trio.

Cantabile.

f

p

mf

Ped. *

Secondo.

The score is written for piano and consists of five systems of music. The notation includes various musical symbols such as notes, rests, and dynamic markings.

System 1: The first system begins with a forte (*f*) dynamic. It features a series of chords in the right hand and a steady eighth-note accompaniment in the left hand. Pedaling instructions are marked with "Ped." and asterisks.

System 2: The second system continues the musical theme, maintaining the forte dynamic and the rhythmic pattern. Pedaling instructions are also present.

System 3: The third system introduces first and second endings, marked with "1." and "2.". It includes a section with a forte (*f*) dynamic and a trill. Pedaling instructions are marked with "Ped." and asterisks.

System 4: The fourth system continues the musical theme, featuring a forte (*f*) dynamic and a trill. Pedaling instructions are marked with "Ped." and asterisks.

System 5: The fifth system concludes the piece, featuring a forte (*f*) dynamic and a trill. Pedaling instructions are marked with "Ped." and asterisks.

Primo.

1258 - 8

Secondo.

The score is written for piano and consists of five systems of music. Each system has a treble and bass staff. The key signature is one flat (B-flat). The time signature is 4/4.

- System 1:** Starts with a forte (*f*) dynamic. The right hand plays chords with eighth-note patterns. The left hand plays a steady eighth-note accompaniment. Pedal markings are present at the end of the first and third measures.
- System 2:** Continues the pattern. Pedal markings are present at the end of the second and fourth measures.
- System 3:** The right hand has a more complex pattern with some sixteenth notes. Dynamics range from *f* to *mf*. Pedal markings are present at the end of the first and third measures.
- System 4:** Features a crescendo leading to a fortissimo (*ff*) dynamic. Pedal markings are present at the end of the first, third, and fifth measures.
- System 5:** The final system, starting with a forte (*f*) dynamic. It includes various fingerings and pedal markings throughout.

Primo. *ten.*

First system of musical notation, featuring a treble and bass staff. The treble staff contains a complex melodic line with many sixteenth and thirty-second notes, marked with fingerings (1-5) and slurs. The bass staff provides a harmonic accompaniment with chords and moving lines. Dynamics include *f* (forte) and *ten.* (tension). Pedal points are indicated with "Ped." and a star symbol.

Second system of musical notation, continuing the piece. It features similar complex textures in both staves, with frequent slurs and fingerings. Dynamics include *f* and *ten.* Pedal points are marked with "Ped." and a star symbol.

Third system of musical notation, marked with a repeat sign and the number "8". It includes a section with *f* (forte) and *mf* (mezzo-forte) dynamics. Pedal points are indicated with "Ped." and a star symbol.

Fourth system of musical notation, featuring a section with *cres.* (crescendo) and *f* (forte) dynamics. Pedal points are indicated with "Ped." and a star symbol.

Fifth system of musical notation, concluding the piece. It includes a section with *f* (forte) and *mf* (mezzo-forte) dynamics. Pedal points are indicated with "Ped." and a star symbol.

AUTUMN

HERBST.

Valse N^o III.

F. Chopin.

Notes marked with an arrow (↗) must be struck from wrist.

Tempo di Valse. ♩ = 80.
dolce.

N.B. N.B. N.B. N.B. N.B. N.B. N.B. N.B.
 N.B. N.B. N.B. N.B. N.B.
 Ped. * Ped. * Ped. * Ped. *
 Ped. * Ped. * Ped. * Ped. * 523 5
 Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

N.B. Heed the change of fingering.

Copyright—Kunkel Bros. 1882.

Edition Kunkel.

528 - 5

a tempo.

A musical score for the song "The Rose Tree". The score is written for a piano accompaniment and a vocal line. The piano part is in the left hand, and the vocal line is in the right hand. The key signature is one sharp (F#), and the time signature is 4/4. The piano part features a repeating eighth-note pattern in the left hand, while the vocal line consists of a single melody line. The score is divided into two systems. The first system contains the first two lines of the piano part and the first line of the vocal line. The second system contains the next two lines of the piano part and the second line of the vocal line. The piano part ends with a double bar line and a repeat sign. The vocal line ends with a double bar line and a repeat sign. The score is marked with "Ped." (pedal) and "*" (accents) throughout.

[illegible][illegible]

Musical score for "The Rose Tree" in G major, 2/4 time. The score is for voice and piano. The piano part features a complex, rhythmic accompaniment with many triplets and sixteenth notes. The vocal line is a simple melody. The score includes a key signature of one sharp (F#) and a time signature of 2/4. The piano part has several "N.B." (Nota Bene) markings.

Musical score for "The Rose Tree" in G major, 2/4 time. The score is for voice and piano. The piano part features a complex, rhythmic accompaniment with many triplets and sixteenth notes. The vocal line is a simple melody. The score includes a key signature of one sharp (F#) and a time signature of 2/4. The piano part has several "N.B." (Nota Bene) markings.

First system of musical notation, measures 1-4. Treble and bass staves. Treble has triplets and sixteenth notes. Bass has chords and eighth notes. Dynamics: *do* (piano), *f* (forte).

Second system of musical notation, measures 5-8. Treble and bass staves. Treble continues with triplets. Bass has rests and then chords. Markings: *rit.* (ritardando), *a tempo.*, *Ped.* (pedal), and asterisks.

Third system of musical notation, measures 9-12. Treble and bass staves. Treble has triplets. Bass has chords with *Ped.* and asterisks.

Fourth system of musical notation, measures 13-16. Treble and bass staves. Treble has triplets. Bass has chords with *Ped.* and asterisks.

Fifth system of musical notation, measures 17-20. Treble and bass staves. Treble has triplets. Bass has chords with *Ped.* and asterisks. Measure 20 ends with a double bar line.

or thus.

Alternative notation for the final measure, showing a different fingering and articulation for the bass line.

GLIDING WITH THE TIDE.

WALTZ.

Notes marked with an arrow (\nearrow) must be struck from the wrist.

CLARA LIETZMANN

Tempo di Valse $\text{♩} = 80$. (In Waltz time.)

Cantabile. (~~Singling~~)

marcato la melodia (mark the melody)

(Key of B^b_2 major.)

~~ritard. (gradually slower)~~

a tempo. (resume the time.)

Con anima. (with animation.)

ten.

ten.

ten.

ten.

First system of musical notation, measures 1-4. Treble and bass staves. Treble has fingerings 1 2 3 1 2 3 and "ten." markings. Bass has chords and fingerings 2 3 4 3 2 1.

Second system of musical notation, measures 5-8. Treble and bass staves. Treble has fingerings 1 2 3 1 2 3 and "ten." markings. Bass has chords and fingerings 2 3 4 3 2 1.

Third system of musical notation, measures 9-12. Treble and bass staves. Treble has "Cantabile" and "marcato la melodia." markings. Bass has chords and fingerings 2 3 4 3 2 1.

Fourth system of musical notation, measures 13-16. Treble and bass staves. Treble has chords and fingerings 2 3 4 3 2 1. Bass has chords and fingerings 2 3 4 3 2 1.

Fifth system of musical notation, measures 17-20. Treble and bass staves. Treble has chords and fingerings 2 3 4 3 2 1. Bass has chords and fingerings 2 3 4 3 2 1.

Sixth system of musical notation, measures 21-24. Treble and bass staves. Treble has chords and fingerings 2 3 4 3 2 1. Bass has chords and fingerings 2 3 4 3 2 1.

(Key of E^2 major.)

•

3

(Key of A_2^b major.)

1

cresc. (non cessando in strength.)

Scherzando.

ten. *f*

ten. *f*

ten. *f*

ten. *f*

Cantabile.

The musical score consists of six systems of two staves each (treble and bass clef). The key signature has one flat (B-flat). The tempo is marked "Cantabile." at the top. The first system includes the instruction "marcato la melodia." above the treble staff. The notation includes various note values, rests, and fingerings (e.g., 1, 2, 3, 4, 5). The fifth system includes a "rit." (ritardando) marking above the treble staff. The sixth system includes the instruction "a tempo." above the treble staff. The piece concludes with a final chord in the sixth system.

This page contains six systems of musical notation for piano. The notation is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C). The first five systems each consist of a grand staff (treble and bass clefs). The sixth system also consists of a grand staff, but the right-hand part (treble clef) is written on a single staff, while the left-hand part (bass clef) is written on a grand staff. The notation includes various musical symbols such as notes, rests, and dynamic markings like *pp* (pianissimo) and *p* (piano). The piece concludes with a double bar line and a final chord.

una corda. (with soft pedal.)
pp
p

I LOVE BUT THEE, YES ONLY THEE.

(ICH LIEBE DICH, NUR DICH ALLEIN.)

Words by I. D. Foulton.

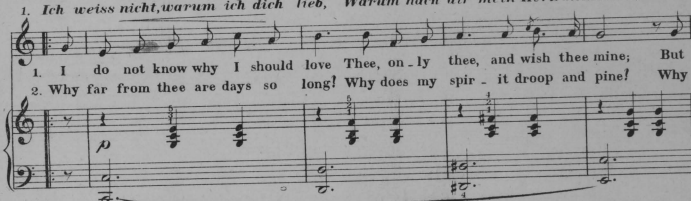
Music by A. G. Robyn.

Moderato. ♩ = 96

con espressione.

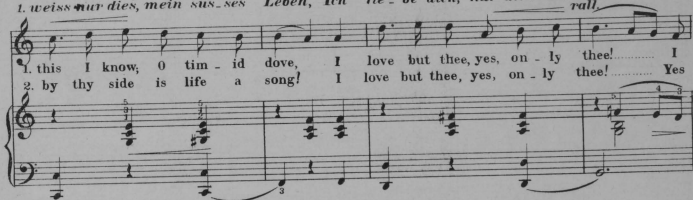


2. Wa - rum ich trau - rig, bist du fern, Und warum mich die Freude flieht! Wenn
1. Ich weiss nicht, warum ich dich lieb', Warum nach dir mein Herz sich sehnt, Ich



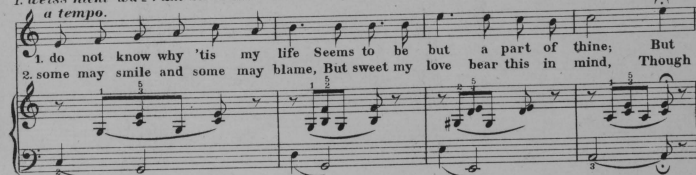
1. I do not know why I should love Thee, on - ly thee, and wish thee mine; But
2. Why far from thee are days so long! Why does my spir - it droop and pine! Why

2. du mir nah, wa - rum ich selig! Ich - lie - be dich, nur dich al - lein! Und
1. weiss nur dies, mein sün - den Leben, Ich lie - be dich, nur dich al - lein! Ich



1. this I know; O tim - id dove, I love but thee, yes, on - ly thee! I
2. by thy side is life a song! I love but thee, yes, on - ly thee! Yes

2. mag nun höh - nen, bö - se sein, Mein Le - ben denk' an dies al - lein: Ich
1. weiss nicht wa - rum diess mein Herz Ist oh - ne Dich so öd' und leer; Doch
a tempo.



1. do not know why 'tis my life Seems to be but a part of thine; But
2. some may smile and some may blame, But sweet my love bear this in mind, Though

2. bin und blei - be e - wig dein: Ich lie - be dich, nur dich al - lein!
 1. diess fühl ich in Freud' und Schmerz, Ich lie - be dich, nur dich al - lein!

rall.

1. this I know in peace or strife, I love but thee, yes on - ly thee!
 2. oth - ers smile, I'll be the same, I love but thee, yes, on - ly thee!

rall.

Ich lie - be dich, nur dich al - lein! Ich weiss nur
a tempo.

I & 2. I love but thee, yes, on - ly thee. But this I

a tempo.

poco -

diess, mein süs - ses Le - ben: Ich lieb' nur dich
rit.

know, oh tim - id dove, I love but thee

a poco - cres - cen - do

Ich lieb' nur dich, Ich lieb' nur dich, nur dich al - lein!
f

I love but thee, I love but thee, yes, on - ly thee.

THE HAPPY WANDERER.

MOMENT MUSICAL.

Moritz Moszkowski.

Con moto. $\text{♩} = 100$.

The musical score is written for piano and bass. It begins with a tempo marking of 'Con moto' and a quarter note equal to 100 beats per minute. The key signature has one sharp (F#), and the time signature is 2/4. The score is divided into five systems, each with a piano (right) and bass (left) staff. The music features a variety of rhythmic patterns, including triplets and slurs. Dynamic markings include 'm/p' (mezzo-piano), 'cresc.' (crescendo), 'dim.' (diminuendo), and 'sf' (sforzando). The score concludes with a final cadence in the piano staff.

The musical score consists of six systems of staves. The first five systems are piano accompaniment, featuring intricate fingerings and dynamic markings. The sixth system includes a vocal line with the lyrics "cen - - - do" and a piano accompaniment. The notation is in a key with one sharp (F#) and a 2/4 time signature. The piece concludes with a final chord and a fermata.

Dynamic markings include *p*, *cres*, *dim.*, and *ff*. The lyrics "cen - - - do" are written below the vocal line in the sixth system.

The musical score consists of six systems of staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first system includes a *cresc.* marking. The second system includes a *cresc.* marking. The third system includes a *cresc.* marking. The fourth system includes a *dim.* marking. The fifth system includes a *Con anima.* marking. The sixth system includes a *cresc.* marking. The notation is written in a style typical of early 20th-century musical manuscripts.

I'VE BEEN DREAMING.

(MEIN TRÄUMEN.)

Translation by H. Hartmann.

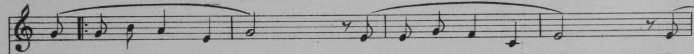
Words by Emma J. Bell.

Franklin E. Cook.

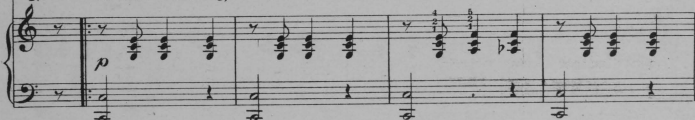
Moderato ♩ - 92.



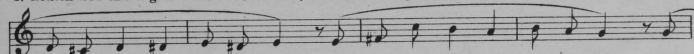
- | | | | |
|----|-----------------------------|------------------------------|------|
| 3. | wieder träumt' mir's, Lieb: | Der Le-bens-a-bend sinkt, | Doch |
| 2. | träumte künft'ges Glück, | Dass einst der Tag be-ginnt, | Da |
| 1. | Im Traume des Glü-ckes Lenz | Hab' wie-der ich ge-schaut | Den |



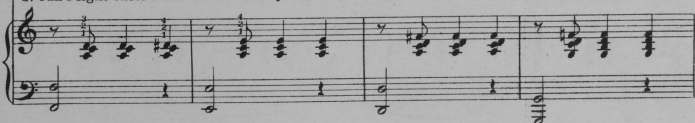
- | | | | | |
|----|----|----------------------------|-------------------------------|-------|
| 1. | Oh | I've been dream-ing, love, | Of stand-ing by your side, | The |
| 2. | | I've been dream-ing, love, | That in a fu-ture bright, | My |
| 3. | | I've been dream-ing, love, | Life's eve was draw-ing nigh; | Loves |



- | | | | |
|----|------------------|--|-----|
| 3. | Lie-bes-licht | be-glänzt den Pfad, Der Strahl am A-bend-himmel blinkt. | Das |
| 2. | die-ser Arm | Dich schützt und trägt; Dein Glück und meins zu-sammen-rinnt | Käm |
| 1. | Glanz des Au-ges | lie-be-hold, Die mir ge-lob-te: schö-ne Braut | Die |



- | | | | | |
|----|----------------------|----------------------|---------------------------------------|--------|
| 1. | love-lights shin-ing | in your eyes, | My hap-py, peer-less, promised bride! | We |
| 2. | strong right arm | your stay should be, | Your hap-pi-ness my chief de-light. | Should |
| 3. | sun-light cheer'd | the down-ward path, | And beam'd athwart a cloud-less sky. | The |



3. Licht er-bluss - te, Lieb -

2. Kummer ü - ber Dich,

1. Lip - pe haucht den Eid

Der letz - te Glanz dem Gang

Kränk't Dich manch bit - tres Wort,

Von Lieb, Be - stän - dig - keit

Auf

Dann

Und

1. breath'd those ho - ly vows, Of love and con - stan - cy, With

2. wea - ry care o'er take, Or bit - ter grief draw near, Your

3. light was fad - ing, love, The last pale ray that gleam'd Up -

3. dim - brem Er-den-pfad war der, Der Deinem lich - ten Aug' ent - sprang.

2. ruht' Du aus an meiner Brust, Die Züh - re küsst vom Aug' ich fort -

1. Hand in Hand und Herz bei Herz Wir schwuren für die E - wig - keit

Nun

Ein

Ja,

1. hand, in hand, and heart to heart, We plighted for e - ter - ni - ty Yes

2. rest should be up - on my breast, My hand would dry each fall - ing tear A

3. on my dark'ning sight was that Which in your ten - der glan - ces gleam'd The

rit.

3. alt zu sein - es ist kein Traum; Den Schei - tel bleicht des Al - ters Schnee. Bei

2. Bess - rer hat Dich nun im Bann, Be - rei - tet Dei - nes Le - bens Glück Dein

1. wie - der träumt mir von der Zeit Der eit - le Traum der schönsten Nacht, Der

1. I've been dreaming o'er a - gain, That vain sweet dream of long a - go That

2. hand - less ten - der love than mine Now smoothes for you life's rug - ged way, Your

3. grow - ing old, love, is no dream; Up - on my brow is winters snow, The

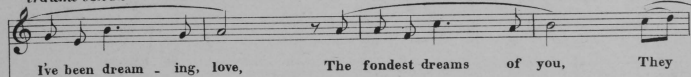
Dir zu sein in letzter Stund Ein eit - ler Traum war's sol - ler Weh! Ich
 Herz ward jenem ab - ge - wandt Der sich in Träumen sehnt zu - rück. Ich
 mich beherrschte je - de Stund' Die Erd' zum Himmel mir ge - macht. Ich



once fill'd all my wak - ing hours And made a par - a - dise be - low. Oh
 heart has care - less grown of one Whose dreams still fondly backward stray. Oh
 hope to die in loves em - brace Is but a dream of long a - go. Oh



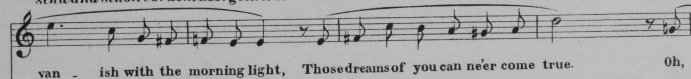
träumt' von sü - sser Lieb' Den hehrsten Traum; - al - lein Er



I've been dream - ing, love, The fondest dreams of you, They



schwand schon vor dem Morgenlicht Die Träume blei - ben e - wig Schein Ich



van - ish with the morning light, Those dreams of you can ne'er come true. Oh,



träumt' von sü - sser Lieb Den hehrsten Traum - al - lein Er

I've been dream - ing, love, The fondest dreams of you, They

Ped. * Ped. * Ped. * Ped.

schwand schon vor dem Morgenlicht Die Träume blei - ben e - wig Schein.

van - ish with the morning light, Those dreams of you can ne'er come true.

rit.

* Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped.

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped.

3. Und 2. 3rd Verse.
2. Mir Träume blei - ben e - wig Schein.

2. Oh dreams of you can he'er come true
3. Oh

rit.

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped.

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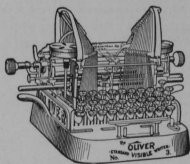
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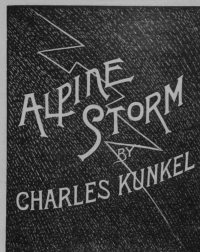
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INDIVIDUALISM IN PIANO-PLAYING.

WHAT is to play Beethoven, and how did Beethoven play his music? Who knows? Who sets the pace and the style and the expression for this great master's compositions? asks an exchange.

Are great artists (who have doubtless made much study of the works in question, the traditions concerning them, and contemporary artistic performances) to be bound down to the technique and say so of a distant past in the performance of works like those in question? Of how much value would a performance be to-day carried out according to the manner and methods of fifty years ago?

If imitation is wanted, and that only, why will not an electric piano or an æolian attachment answer the purpose? The expense would certainly be much less, and the performance would be mechanically perfect.

Is it desirable, if it were possible, to bring all "interpretation" to the dead level of any one model, no matter how good it may be?

Trained imitation is, doubtless, more to be desired than crude originality and weak individualism, but in the case of real talent, and more especially in the case of undoubted genius, the player's individuality is desirable.

The critics say the "thought" of an author is lost in a player's individualism. Who knows the "thought" of Beethoven in this matter? It is not thought he seeks to express. It is *feeling and emotion*. Music expresses no thought. It is a medium for expressing feeling and emotion, and that is never twice alike in any human soul.

If Beethoven was the genius he is acknowledged to be, did he ever play any of his compositions exactly twice alike? No. The great master, like his music, was a thing of moods and emotions, and the interpretation of any composition was according to the mood or state of feeling in which he happened to be at the time. He could not do otherwise, except by becoming a mere automaton, and he, of all men, would be the last to submit to any such condition of things.

The liberty Beethoven would claim for himself in the matter of interpretation he certainly would allow to others. And we have not the least doubt but that if he could have heard Reisenauer play his C-minor Sonata he would have highly approved of it, and very possibly have expressed a wish that he could have played it half so well.

Modern technique, modern instruments, modern culture require modern interpretation, and this calls for intense individualism. Would Beethoven play his music now as he did when it was composed? Why, even in those days he laughed at the "meanings" the program-makers put into his compositions, claiming that each performer should, and, if he were an artist, would put his own personality into his playing.

Nowadays, when nearly everything is tech-

nique and pace, the true artist is soon recognized. One will instance, without trying to be exhaustive, a few different styles of piano-playing. First: there is playing with technique and nothing else; merely the playing of certain notes as quickly as possible with certain accents. Let us rid ourselves of this method at once. Secondly: there is playing with technique, and certain musicianly accomplishments and with taste. This is very acceptable for a student affecting the so-called Classic School. But is this enough? Should not the emotional side of music predominate? Thirdly: there is playing not only with musicianly accomplishments, taste and technique, but with passion, sorrow and joy that thrills one through and carries one far away into the fairyland of light and shade, the roaring of mighty waters, the land of the glowing East, and to nature itself where all is truth and perfection. Is not this what we are seeking? True Art at its greatest! Let us prize it as we should.

POPULAR AIRS PLEASE SOUSA.

John Philip Sousa, who from his experience as composer and conductor, extending for more than twenty years, and gained in all parts of this country and Europe, is better qualified than any one to speak on popular music, believes that simplicity is the greatest element of popularity in music.

"There is probably no term," said he in *Music Trade Review*, "more absurd and more often mistaken in its real meaning than 'popular music'."

"To the average mind and very often to the professional musician 'popular' music means only the lightest and most ephemeral of compositions, banal and vulgar in conception and common place in treatment. And yet in reality there is nothing so absolutely incorrect as this view of the question. If we take the music that has been performed the most by orchestras, band, operatic company, or piano, we will find in every instance that the most meritorious of inspired compositions, whether based on complex or simple tunes, have survived the longest.

"There certainly is no composition in the world to-day that has enjoyed greater vogue and popularity among the widest range of listeners during the last decade, from the technical musician to the uneducated and merely sympathetic auditor, than the 'Tannhauser' overture.

"For spontaneity, brilliancy, and melodic charm, most musicians will agree that the 'Poet and Peasant' overture is the master work of Suppe, and that composition has been drummed and hammered for these many years.

"A melody happening to catch the fancy of the public becomes momentarily popular, but unless it bears the absolute signs of cleverness, if not genius, it soon palls and sinks into deepest oblivion. I do not think that any one will question that 'Faust' is the best opera that Gounod ever wrote—melodically, dramatically,

and from the technical point of orchestration it stands above the others, and beyond all doubt it is the most popular of the great Frenchman's compositions. The same argument can be used with equal force for 'Carmen,' 'Bohemian Girl,' 'Maritana,' and other operas that have won and still maintain the popular favor.

"Among shorter compositions, such as marches, waltzes and songs, the very same condition exists. I recall that when I was in Vienna two years ago, I asked Emil Lindau, the famous Austrian librettist, if the 'Blue Danube Waltz' was played out, and received the terse reply that 'so long as Vienna endured, so long would the 'Blue Danube' live'.

"My theory is that any melody with sufficient intrinsic merit to catch the popular taste, and capable of being harmonized by strict rules, is worthy of consideration. Such a melody, badly harmonized and crudely noted, only appeals to me as would a pretty child of the slums, badly dressed, slipshod, and with disheveled hair. But place the same girl under the skilful ministrations of the hairdresser and the modiste, and mark the change. The girl of the alley may be transformed into a radiant beauty. And so the original melody may undergo a like metamorphosis and emerge from the chrysalis of the commonplace to the effulgent beauty of the butterfly.

"I fear that the professional musician, and the dilettante as well, allow their prejudices to warp their judgment very often, in their estimate of a musical composition. The poet or lover of poetry would never denounce a poem like 'The Skylark' as trifling merely because it is short and simple, but I think that sometimes we of the musical profession are apt to think that the mastodon symphony, the elephantine overture, or the leonine prelude are entitled to all our consideration; while the skylarkist's valse, march or ballad wins no place in our affections.

"There are times when the simpler and plainer-spoken themes appeal more potently. I will agree with Longfellow when he says:

Come read to me some poem,
Some simple and heartfelt lay
That shall soothe this restless feeling
And banish the thought of day.
Not from the grand old masters.
Not from the bards sublime,
Whose distant footsteps echo
Through the corridors of time.
Read from some humbler poet,
Whose songs gushed from his heart
As showers from the clouds of summer
Or tears from the eyelids start.

AMONG the artists engaged for next season by Mr. Charlton is Mme. Gadsby, who will undertake another American tour, including seventy-five concerts; her last one comprised sixty-two concerts and was a great success from every point of view. She sings this summer at the Wagner Festival in Munich. Other Charlton artists are the pianist, Reisenauer, Bishpham (who will repeat his splendid 'cycle of song cycles'), Harold Bauer, Marie Nichols, Elsa Ruegger, Van Hoose, Kelly Cole, Francis Rogers, and others.

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